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This teaching guide presents some of the rationale behind an audiolingual approach to prereading language instruction and some planning suggestions and teaching techniques appropriate to beginning classes at the secondary level. Major attention is given to techniques for mimicry-memorization, dialog practice, pattern drill, nonverbal cues, and classroom games. The teacher's role is explained, and a section on planning considers the length of the prereading phase and the introduction of new materials. Shorter sections discuss the assignment of homework, measuring achievement, and the transition to printed materials. A small annotated bibliography is included. (AF)

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Modern foreign languages in high school.

Pre-reading Instruction

Hear Speak Listen Imitate Repeat Hear Speak Listen Imitate Repeat Hear Speak Listen Imitate Repeat

Highlights

Students should view the foreign language as communication, not something to be studied about.

As a secure foundation for later more rapid progress, the pre-textbook phase of instruction aims to develop firmly practiced habits of hearing and speaking a very limited portion of the foreign language.

Foreign language habits, like those of the native language, are formed through practice, correction, and more practice.

Planning a period of exclusively aural-oral work requires careful selection of material, determination of the rate of introduction of new material, and systematic provision for recurrence of drill items.

Teaching techniques include mimicry-memorizing, group repetition, dialog practice, question and answer routines, pattern drills, and exercises to reinforce learning of basic structures.

Day to day evaluation of the achievement can be carried on informally, and frequent tests of listening comprehension and speaking should be continued after the use of printed materials has begun.

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Modern foreign languages in high school:

Pre-reading Instruction

By Patricia O'Connor
Consultant for Foreign Languages

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Bulletin 1960, No. 9

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Foreword

ACHIEVEMENT approaching mastery in the use of at least one modern foreign language on the part of a large portion of tomorrow's citizens is an objective which is new in American education. Language programs in the high school are therefore undergoing basic modifications in order to establish learning conditions that can develop communication skills. The prime essentials of an effective program of modern foreign language instruction are long sequences of study and systematic practice in listening and speaking, as well as in reading and writing.

Since a hearing-speaking-reading-writing progression in language learning brings problems to teachers whose principal approach to instruction has been a grammar-translation-reading presentation, MODERN FOREIGN LANGUAGES IN HIGH SCHOOL: PRE-READING INSTRUCTION is offered to high-school teachers as a service of the Science, Mathematics, and Foreign Language Section of the Division of State and Local School Systems, under title III of the National Defense Education Act of 1958.

The teaching techniques described in the bulletin are intended for beginning classes at the secondary school level. It is assumed, however, that high schools will provide for the continued progress of any pupils who may have entered from the elementary school with considerable proficiency already in speaking and understanding a modern foreign language.

This bulletin, which gives the rationale of a period of exclusively aural-oral work along with practical ways of planning and conducting pre-reading instruction, was written by Dr. Patricia O'Connor, now assistant professor of linguistics and education at Brown University. Many of the principles and formulations were developed in connection with an English language teaching project in Japan, 1957–58, in which Dr. O'Connor participated. She wishes to acknowledge her indebtedness to colleagues in the project, particularly to Professors Ernest Haden, Einar Haugen, and W. Freeman Twaddell of the English Language Exploratory Committee, a Japanese study group assisted by American scholars.

The photographs illustrating the bulletin are from four of the 1959 summer language institutes held under provisions of title VI of the

National Defense Education Act of 1958. We are indebted to the Language Development Section, Division of Higher Education of the Office of Education, for making them available through the facilities of the International Communications Foundation.

E. Glenn Featherston
Assistant Commissioner,
Division of State and Local School Systems

John R. Ludington
Director, Aid to State and Local Schools Branch
Division of State and Local School Systems

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Modern Foreign Languages in High School: Pre-reading Instruction

Introduction

EVERYONE now recognizes that a language, any language, consists of a set of habits. We know that our ability to understand and use our native language is simply the possession of the specific set of habits which characterize English. This fact about language in general has its corollary in foreign language study and teaching. If the foreign language is to be usable, it must consist of a set of habits which are as deep as the opportunities for practice allow.

We all recognize also that when a youngster begins the study of a foreign language in secondary school, his learning cannot follow the slow, natural processes by which he learned his native language in childhood. There is not enough time; nor could any school situation duplicate the opportunities for constant practice and correction which the child-learner receives from his parents, his older brothers and sisters, and his playmates. We know, however, that the esssential steps of language learning must be the same; foreign language habits, like those of the native language, are formed through practice, correction, and more practice.

Steps are being taken to provide foreign language students with opportunities for this necessary practice. New texts and teaching materials are being designed to include more oral work with the basic language patterns, and an increasing number of secondary schools are installing language laboratory facilities which will multiply each individual student's chances for guided practice in hearing and speaking. And along with the development of new, scientifically designed teaching materials and equipment, our growing understanding of the nature of foreign language learning is having another more immediate effect on foreign language teaching in the secondary school—a change in the planning of the first-year foreign language course. Many teachers of beginning classes are planning for a pre-reading, exclusively aural-

oral period of instruction before they begin work with the regular textbook. During this pre-textbook phase, the teachers are attempting to develop in their pupils reliable, correct, firmly practiced habits of hearing and speaking with a *very limited* portion of the foreign language as a secure foundation for their later more rapid progress. "Very limited" refers to the strict limitation of the number of different items of foreign language structure and vocabulary introduced during the aural-oral phase. There would, of course, be complete coverage of the sound system.

Quite apart from theoretical arguments based on the nature of language, the pedagogical advantages to be derived from a hearing-and-speaking-only phase of the beginning course are obvious to the experienced teacher.

1. A basic phrase or sentence can be imitated and repeated orally far oftener than in writing. So can its variations. Under a teacher's immediate guidance, an entire class of several dozen pupils can imitate, repeat, and vary a basic model many times.

2. Oral classroom practice permits immediate correction of errors. Any mistake (that is, any beginning of a bad habit) can be corrected at once in oral practice and the appropriate desired habit immediately substituted. In written practice, the best the teacher can do is to put a red mark alongside the mistake after it has been made. The pupil's correction of his bad-habit performance comes hours or days after the error itself.

To these advantages—the far greater intensity of guided practice, and the immediate remedial correction—can be added another important consideration. The initial period of instruction will often establish the pupils' attitude toward the new language which they are studying and the language learning process in general. It is of value in itself that our students should early come to view the foreign language as communication, as something to be used rather than as something to be studied about or as a code to be deciphered.

The experienced and practical classroom teacher, however, knows that a hearing-and-speaking-only phase of instruction can present problems—problems of planning and organization, of materials, of day-by-day classroom procedure, of homework, of regular evaluation and testing. Other matters, such as the timing of the transition to work with printed materials, and the ways in which the students' early acquired oral facility can be maintained and developed throughout the course, must be given careful thought.

It is the purpose of this discussion to consider some of these practical questions, and to offer some suggestions which teachers have found helpful.

Role of the Teacher During the Pre-reading Period

The Classroom Teacher and the Language: Necessary Qualifications for Teaching Without a Book

SOME TEACHERS hesitate to try an extended period of exclusively aural-oral instruction because they distrust their own conversational fluency in the foreign language. This feeling may be due to overmodesty, or it may stem from a real lack of opportunity to practice the foreign language with native speakers. Institutes and workshops are now being offered in many parts of the country to give teachers of modern foreign languages a chance to increase their proficiency.

There is, on the other hand, much misunderstanding, and overestimating, of the special abilities required of a teacher who wishes to devote the initial weeks of the course to hearing and speaking practice only and to conduct the entire first-year course chiefly in the foreign language.

The notion that only a teacher with a wide range of conversational fluency can successfully conduct aural-oral practice in the classroom is a common error and reflects a mistaken impression of the function of a teacher of a beginning foreign language. His function is to help his pupils establish reliable, correct, firmly practiced habits in the language, habits of hearing and responding, of listening and speaking. To build these habits, the teacher must guide the pupils to a thorough control of a very limited portion of the foreign language as a secure foundation for their later more rapid progress with grammatical complexity and vocabulary expansion. The new language habits require very intensive well-planned practice on a limited body of vocabulary and sentence pattern. During the pre-textbook phase of instruction it is essential that the teacher limit himself to the use of those phrases, sentences, and expressions which have been selected and planned as valuable for the students' systematic progress in the language. During these initial stages of language habit-development, to introduce alternative expressions is usually a distraction rather than an enrichment. Of course, complete fluency and total accuracy within the limits of the planned material are necessary. But most teachers find that their problems in conducting an entirely oral portion of the course arise from the difficulty of limiting themselves to the material planned, more than from any lack of general conversational fluency.

What is the classroom teacher's role in the early development of his pupils' new foreign language habits? He has three key functions:

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Courtesy Language Institute, University of Texas.

Здравствуйте. **Teacher models Russian greeting.**

model for the pupils' imitation, judge of the pupils' accuracy, and manager of the oral practice.

First, the teacher serves as a model for the pupils' imitation. For this role he needs an accurate control of the pronunciation and the sentence structures of the materials his pupils are to learn. He need not, and in the initial stages he should not, use any additional foreign language materials in his pupils' hearing. His knowledge of French, Italian, German, Spanish, or Russian, for the purposes of teaching those particular pupils, is precisely and exclusively the exact French, Italian, German, Spanish, or Russian sentences which have been planned for the first phase of the course.

The teacher's second role is that of judge of the pupils' accuracy. In this role of judging, the teacher must draw upon both his own secure control of the desired habits and his theoretical knowledge. His knowledge of the points of conflict between the pupils' native language (the habits which characterize English) and the phonological and grammatical structure of the foreign language being learned will enable him to foresee and understand the pupils' difficulties, as well as to determine the appropriate kind and intensity of practice to overcome them.

In his third role, the teacher serves as a manager, a stage director,

an orchestra conductor of the oral practice. The plan for the initial weeks of the course furnishes the text for the basic sentences to be introduced and practiced, and gives general directions for developing the pupils' control and versatility. But no two groups of students require the same amount of practice, and it is the classroom teacher's task to continue the various activities to that point which represents the balance between insufficiency and fatigue, and to give to the foreign language practice a tone of well-planned effective performance.

The Classroom Teacher and the Machine: A Division of Labor

Since audio aids are recognized as an essential part of the foreign language classroom equipment, it is becoming clear how tapes and discs carefully prepared for use in the classroom can supplement the teacher in certain aspects of his three roles. No combination of equipment, however, can replace the teacher: there must be an intelligent division of labor between the human teacher and the machine.

What can the machine do in the foreign language classroom that the teacher cannot do?

1. The machine provides a consistent model. It can reproduce a sentence for imitation in precisely the same form, over and over again. The recorded model will not be enticed by a pupil's error to overemphasize one part of a sentence: it is free from the human tendency to vary a stress or melody pattern through overcorrection of a pupil's mistake. The machine will not become bored with repeating a model sentence, nor will its voice betray irritation or fatigue. It is not distracted by the need to notice the pupils' production. The machine does not get tired.

2. Recording can provide a variety of voices—those of men and women, children and adults—for the students' recognition and imitation. These recordings inspire confidence because unquestionably they are genuine foreign language.

3. By taking over part of the burden of supplying sufficient repetitions to provide ample listening experience, the machine can free the teacher for the important job of noting the progress of individual pupils and determining points of difficulty which will require additional practice.

The recording as a model for the pupils' imitation, however, has certain limitations which should be recognized. Particularly in the early weeks of the beginning foreign language course, the live voice is still an almost indispensible first model. Since a recording has no face, it can provide neither the important facial gestures and postures which accompany speech nor the help via lipreading, which all of us consciously or unconsciously practice.

Courtesy Language Institute, Louisiana State University.

C'est drôle, n'est-ce pas? Recordings provide a variety of voices.

Tapes and discs can aid the teacher in his second function, as judge of the pupils' accuracy, by setting a standard against which the class performance is measured. The machine's role here is an auxiliary one, however, for only the teacher can listen and comment upon the student's deviation from the desired standard. During the early weeks of the foreign language course the teacher's function as judge of the pupils' performance is a particularly critical one. It is only after a number of hours of guided practice that the students can begin to hear their own mistakes or to notice the ways in which their performance differs from the model utterance. The beginning foreign language student, left on his own to imitate a recording and monitor his own production, will continue to mispronounce because he continues to hear the model in terms of his native English habits of sound discrimination. During the initial stages of practice with unfamiliar sounds and patterns of rhythm and melody, the pupil is dependent upon correction by the sympathetic and informed teacher, alerted to certain predictable points of difficulty. Once a pupil's mistake has been noticed by the teacher, the recording serves as the criterion to convince the pupil that there really was a difference between the model sentence and his imitation.

The majority of the class will be unreliable judges of their own production, because they will continue to hear the foreign language models inaccurately—that is, filtered through the screen of their English habits of discrimination. The length of time, in terms of class hours of instruction during which this inaccurate hearing will persist, varies according to the foreign language being taught and the degree of difference between its sound system and that of English. (One estimate is that beginning students of German acquire reliable habits of recognition and imitation only after some 50 hours of guided practice with immediate correction.) It is, however, precisely during the initial weeks of instruction that correction and comments of the teacher, acting in his role as judge of the pupils' accuracy, are particularly essential to the pupils' formation of correct speech habits in the foreign language.

The Use of English During the Pre-reading Period

The question always arises concerning the extent to which English may be used in the beginning foreign language course. Many teachers feel that with the possible exception of the first few class meetings only the foreign language should be spoken. Those supporting this view stress the points that the exclusive use of the foreign language from the very beginning provides the greatest possible motivation for the pupils, develops their powers of aural comprehension most rapidly, and establishes a foreign language atmosphere in the classroom.

Others believe that during the initial stages of instruction English should be used by the teacher whenever he considers it necessary. While they agree that the foreign language should be used as much as possible, and that as the course progresses the pupils should be exposed to an increasing amount of "talk" in the foreign language which they do not as yet completely understand, they feel that adhering to a rule of "foreign language only" during the early weeks may frustrate beginning students. They further believe that the teacher's judicious use of English can assure a more efficient use of class time and thus allow for more active language practice by the pupils. Some teachers prefer to organize the classwork in such a way that the first or last few minutes of each period can be saved for questions and explanations in English. There is general agreement that the interweaving of English and the foreign language—the use of English words in a foreign language sentence, or foreign language words in an English sentence—should be carefully avoided. But the whole question of the extent to which English can or should be used must be decided by the individual teacher on the basis of his best judgment of the needs of his class.

Planning an Entirely Aural-Oral Period of Instruction

As an increasing number of teachers in the secondary schools express interest in conducting the initial weeks or months of the first-year foreign language course entirely orally, it is probable that the writers and publishers of foreign language texts will provide special materials for the teacher only, with detailed plans and suggestions for a pre-reading, pre-textbook phase of instruction. In the meantime, however, the decision to conduct a beginning foreign language class for 3, 6, 8, or more weeks without a textbook places on the classroom teacher a considerable burden of planning, organization, and preparation of material.

Although the teacher knows that during this aural-oral period his students are gaining the saturation practice with the basic patterns of sound and structure so essential to their later rapid progress in the language, it is important that pupils should realize this point too, and not consider the pre-textbook phase of the course as simply marking time. Their study habits, their impressions of the whole process of foreign language learning, along with their habits of pronunciation, are being formed during the initial days and weeks of the course. Introductory orientation of the students into the nature of language and language learning will help here. But most important is the careful planning which will make it evident that the pre-reading period is not haphazard and that systematic progress is being made.

When we think of planning an entirely oral period of foreign language instruction for a beginning class, we tend to think first of the selection of materials; that is, determining which basic sentences, structures, and vocabulary items are to be introduced, and ways in which they can be drilled most effectively in class. Three other factors of planning, however, require attention: the length of the pre-textbook phase, the rate of introduction of new material, and the recurrence of materials.

Length of the Pre-textbook Phase

The length of the pre-reading phase of instruction may be thought of as a question of the optimal timing of the transition from entirely audio-lingual practice to the work with reading and writing and the use of the lessons in the regular text. The length of time which individual teachers wish to devote to an exclusively oral period of instruction varies greatly, from several weeks to an entire semester. Many factors influence the decision concerning when, how, and how in-

tensively to supplement the oral work of the beginning stages with printed materials. There is no universal right time. In general, when the structure of the foreign language differs radically from that of English, so that the new language habits frequently conflict with the pupils' native-English habits, the transition to reading and writing should be relatively later, in order to concentrate all available time and effort on the indispensable saturation with the sounds and structural patterns of the foreign language through maximum oral practice.

A suggestion frequently made is that the pre-textbook phase should be continued as long as the teacher's ingenuity and the materials available allow; that is, as long as the class can be kept interested, talking, and learning systematically at a desirable pace. This answer to the question of timing may be a realistic one. Certainly the plans for the introductory period should allow for flexibility. Some students react to oral work more favorably than others, and the teacher's own resources are a prime consideration. But one word of caution about the as-long-as-possible answer to the question is in order: The overall effect of the pre-textbook phase of the course must be one of building up, not running down.

Perhaps the teacher who is planning to work without a textbook for the first time and who must prepare his own materials should plan for a relatively short period, perhaps three or four weeks, of exclusively oral instruction. After a successful first experience with this kind of foreign language teaching he may well decide to double or even triple the amount of time spent exclusively on aural-oral work. Or perhaps the teacher might decide that some point in the textbook itself, such as a comprehensive review lesson placed at the end of the first 5 or 10 units of work, would serve as a convenient point of transition. In this case the teacher would plan to cover, entirely orally and without the students' looking at the book, all of the materials presented up to that point. He would also determine, leaving room for flexibility, the amount of time necessary for aural-oral mastery of the material.

But regardless of the factors influencing the transition to printed materials, the transition should be planned. The teacher's decision to supplement the oral class practice with materials from the textbook should not appear to be due to his running out of resources to keep the oral classwork progressing in a lively and systematic fashion.

Rate of Introduction of New Material

A second factor of preliminary planning which will influence the over-all pattern of the pre-textbook phase of the course is the rate at which new material is to be introduced. How often, and in what

amount, will new items be added to the students' repertory of foreign language utterances? Here again, there is no single right answer. The maturity of the students, their aptitude, and the difficulty of the material (in terms of the degree of structural difference between the patterns of English and those of the foreign language) will help to determine an appropriate rate of introduction of new material. The students' opportunities for outside-of-class practice must be considered also: whether or not, in a language laboratory in the school or with record players in their homes, they have a chance for additional practice on the material presented in class. During the course of the audio-lingual period of instruction, the teacher will wish to make frequent quick checks of the students' mastery of the material and, if necessary, to modify the rate of introduction accordingly.

Recurrence of Materials

A third factor which enters into the planning of the aural-oral phase of instruction is that of recurrence. In planning the materials and class practice for the pre-textbook period, the teacher must see to it that no item of pronunciation, grammatical structure, or vocabulary—once introduced—is allowed to die. Frequency of recurrence is a critical element in language learning even in the later stages when the oral practice is supplemented with printed materials. It is of still greater importance when the students' only contact with the new language is through hearing and speaking. Fortunately, because oral work allows such intensity of practice, multiple repetitions and frequent reviews are not difficult to provide, but the matter of recurrence does not happen incidentally. In planning each day's practice, the teacher must create situations and employ devices which allow each item previously introduced to be woven into the current materials at a regular rate. The more difficult points should reappear in each day's practice; those structures which differ less radically from the students' English patterns can recur less frequently. One easy rule which can be followed in the planning of review materials is that no item, easy or difficult, should be allowed to lie dormant for more than three class periods.

Choosing the Materials

It is extremely important that the pre-textbook phase of instruction be closely integrated into the work of the first year as a whole. Many of the advantages to be gained from such a period of exclusively aural-oral language practice will be sacrificed if the students regard it as mere preparation for, rather than an integral part of, their foreign

language study. When, after the transition to printed materials in the text has been made, the students begin to read in the foreign language, they should read the same sentences and dialogs which they have been practicing orally, and with which they are already thoroughly familiar. The early practice in writing—copying, in the initial stages—should be based also on the same material which they know well through hearing and speaking practice. The devices for oral presentation and drill which formed the core of the classroom procedure during the early weeks are continued throughout the year, and continue to be the most important, if no longer the exclusive, form of practice. The transition to textbook materials, then, must represent only a shift in focus, not an abrupt break with either familiar material or familiar classroom routines.

In the interest of effecting a smooth transition between the early and later phases of the course, it is advantageous for the teacher to use, during the period of exclusively aural-oral work, material selected and adapted from the initial lessons in the regular textbook. The early chapters in most beginning texts contain material which can be adapted to a completely oral method of presentation, and which can lend itself to oral class practice—formulas of greeting, leave-taking and introduction, short dialogs about the family, the weather, the classroom, and telling time. In most instances the early lessons and dialogs have been carefully planned to present certain basic structural patterns of the foreign language in a gradual and systematic fashion. If, in planning the work of the aural-oral phase of the course, the teacher can build on these early lessons in the text, adapting and supplementing them as necessary, he frees himself of much of the responsibility and labor of preparing new material, and greatly simplifies the problems of the transition period. A further advantage to be gained from basing the work of the pre-textbook period of instruction on the initial lessons of the text itself is the possibility of using, for the students' listening practice, the professionally prepared recordings which many publishers of beginning texts now make available. Any radical departure from the materials in the text would make such recordings unsuitable for use during the early weeks of the course.

But in very few if any instances during the aural-oral phase of the course can the early lessons in a printed textbook be used exactly as they stand. The materials which the students are to practice must be adapted to make them suitable for aural-oral presentation and practice. In many cases the teacher may wish to add supplementary material, either anticipating the vocabulary introduced in some later portion of the text, or presenting some entirely new material. In other cases, the job of adaption will involve the postponement of some of the material in the early lessons.

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Courtesy Language Institute, Colgate University.

Es freut mich sehr. **Social introductions are enacted.**

The exercises in the text will supply valuable hints as to devices to be used for oral class practice. But extensive supplementary exercises—short dialogs, question and answer sequences, chain drills, games, and activities—must be planned for each separate aural-oral lesson to assure the saturation practice of the basic patterns so essential for the establishment of the new foreign language habits.

The adaptation of the early lessons of a printed text to an aural-oral phase of instruction will probably involve omitting some of the material in the textbook altogether. Some of the sentences may not be suitable for oral presentation or practice. Many, perhaps even the majority, of the exercises cannot be used at all. Exercises of the translation type, for instance, would not be usable. If the text includes an introductory section or chapter on pronunciation—drills on the various sounds of the foreign language, the alphabet, etc.—this entire part of the text should be skipped, so far as the students' class work is concerned. Such introductory sections on pronunciation are usually included in textbooks as a help to classes which are to be plunged immediately into work with the foreign language in its printed form. With the extensive and intensive hearing and speaking practice made possible in an exclusively audio-lingual period of instruction, drill on isolated sounds is usually neither necessary nor advisable. In general, it is far better for the students to receive their practice in pronunciation through the imitation and the repetition of complete, meaningful utterances, in situations which are real or as plausible as possible. The teacher should of course carefully examine any sections of the

text devoted to pronunciation; they may well include valuable suggestions for helping pupils imitate foreign sounds accurately and drills which can be incorporated into later aural-oral lessons at appropriate points.

Neither can the teacher safely follow the printed text exactly with regard to the amount of new material presented in any single lesson. With the possible exception of the first one or two chapters, there will be much more material in the printed lessons than the students can be expected to master orally. Adapting the printed text to exclusively aural-oral work will necessitate the preparation of new presentation units. These will include topics, situations, and groups of new sentences to be introduced during the individual class hours.

Since even the purely mechanical work involved in the adaptation of the early lessons of a printed textbook for an aural-oral period of instruction can be time consuming, teachers within one school or one school system often arrange to work together at the task, pooling their ideas and the results of their classroom experience for the mutual benefit of the group.

The Adaptation of a Text

What are the steps in the adaptation of the early lessons of a printed text for use during the completely aural-oral phase of instruction? One procedure is the following:

1. The planning committee first determines the extent of the pretextbook phase of the course in terms of:
   a. The amount of foreign language material to be covered. The teachers decide, for instance, to present and practice orally the material in the first 6, 8, 10, or more chapters in the book.
   b. The length of time (number of class periods) which the students' aural-oral mastery of this material will require. "Mastery" is the key word here; it demands a very great deal of practice indeed. We know that habits are not established quickly. It is far better to err in the direction of allowing too much time rather than too little.

2. The teachers make an inventory, a catalog, of the linguistic material in the selected chapters of the text. In making this inventory, they can be guided by the table of contents and the vocabulary listings in the chapters under consideration, but they should prepare (for their own reference only) a detailed list of:
   a. The specific points of grammatical structure presented and their location. (For example: masculine singular definite article—chapter I, page 3.)
   b. Vocabulary items.

3. The teachers then carefully examine the dialogs, reading selections, example sentences, and exercises in the textbook, and choose key sentences which exemplify each of the points of grammatical structure listed in their inventory. They also choose key sentences which present in context each of the vocabulary items. Thus they prepare a list of basic sentences. Since this list of basic sentences will form the core, the nucleus, around which the dialogs, or aural-oral classwork will be constructed, the teachers must select them carefully, keeping in mind their possibilities for oral presentation. In many cases they may decide to change the sentences in the text to a greater or lesser degree, or even to compose their own; but they must take great care to work within the limits of the structure and vocabulary listed in the inventory. *Nota bene:* From this point on, we work only with sentences, possible meaningful utterances, not isolated words. New vocabulary items are always presented and practiced in context.

4. The teachers may wish to consider adding supplementary material; that is, increasing the list of basic sentences by the addition of other sentences which do not appear in the early lessons of the text but which lend themselves well to aural-oral class practice and correspond to special interests of the group. With the exception of formula expressions, however (such as those in greetings, leavetaking, etc.), the teacher should not add sentences which introduce new points of grammatical structure. (See the following section, page 16, for suggestions about supplementary material.)

Supplementary items will almost certainly involve the introduction of vocabulary which does not appear in the inventory, and such vocabulary items must be added with caution. We must not lose sight of the primary aim of the pre-reading period—the establishment of firm, accurate habits through the intensive practice of a very limited body of material. Vocabulary items, particularly the names of objects, may seem easier to present and practice than grammatical structures, but the introduction of a large number of vocabulary items may result in the neglect of the fundamental structures (those set by the basic sentences) in favor of the practice of less versatile patterns such as those used in naming or identifying things: "This is a ——— ." Students should not be allowed to think of the process of language learning in terms of learning new words.

The supplementary sentences are added to the list of basic sentences.

5. The teachers now divide the completed list of basic sentences into appropriate presentation units. One unit of new material will be planned for each class hour of the aural-oral period. (It is convenient to prepare a notebook, allotting a section of several pages to each class

hour of the pre-textbook phase.) As they are fitted into presentation units, the basic sentences taken from the textbook will not necessarily appear in the same order or relationship to each other as they did in the original lessons. The supplementary sentences, or some predictable special interest of the students, might make another order preferable. The teacher might decide, for instance, to present dialogs dealing with social introductions on the first or second day of class, although they appeared in the fifth or sixth lesson of the textbook.

In deciding upon the length and content of each presentation unit, the group should keep in mind one very important point: very little new material should be introduced in any one class period, and there should be, during the aural-oral phase, several days on which no new material is introduced at all. The teacher may become bored with the old material and wish to introduce something new long before the students are ready for it. But as long as the students are performing—hearing and speaking meaningful sentences in the foreign language—they will not become bored, and they will be receiving the intensive practice so essential to the formation of their new foreign language habits.

6. After the basic sentences have been fitted into presentation units, the working committee turns to the important matter of recurrence—the factor which assures that every sentence will receive the necessary repetition and review. Each new sentence, once introduced, must recur in a regular, systematic fashion: the more difficult patterns must reappear with the greatest frequency, perhaps in every lesson; no item should be allowed to "die" for more than three class periods. The teachers now plot, individually, the life story of *each basic sentence*, tracing its history from its first introduction in a presentation unit through all the following units, and writing it down under "recurrence" in the appropriate sections of the notebook. Each section, or unit, of the notebook should now contain two lists—a short list of the basic sentences to be introduced during the class hour, and a much longer recurrence list of sentences which are due for revival and review.

7. These foundation steps having been completed, the real and creative work in the planning begins. The teachers examine each unit which they have blocked out, and determine the following:

a. The dialogs, conversation topics, and other devices which will be appropriate for the presentation and class practice of the basic sentences introduced during that hour.

b. The devices (cumulative dialogs, activities, games, etc.) appropriate for the revival of the review items, and the ways in which the older material can be woven in with the new.

c. Any visual material, recordings, or realia which would be useful in either the presentation and practice of the new material or in the review of the old.

d. Supplementary materials and devices for use if needed.

8. Finally, the group prepares a teaching script for each day's lesson. This script should of course allow a considerable margin of flexibility; it should be as detailed as possible, and every predictable item of classroom business should be noted. The aural-oral phase can be successful only if the classroom procedure moves smoothly and rapidly. The teacher will have no time in class to think about what to do next. The detailed teaching script also provides a daily record of the classwork.

Recapitulation of the Adaptation Procedure

1. Determination of the limits of the aural-oral phase. (Numl of chapters in the book to be covered and number of class periods be devoted exclusively to aural-oral work.)

2. Preparation of the basic content list. (Inventory of the grammatical points and vocabulary items introduced in the selected chapters of the text.)

3. Selection of the basic sentences which illustrate these points.

4. Addition of supplementary sentences, if desired.

5. Division of the total list of basic sentences into presentation units. (One unit of new material for each class period, allowing several days for review only. Preparation of a notebook with a separate section for each unit.)

6. Plotting of the regular recurrence of each basic sentence following its introduction in a presentation unit. Listing of these sentences under "recurrence" in each unit in which they must be reviewed.

7. Examination of the units of content (both new and review sentences) and the determination of appropriate dialogs or other devices for their presentation and class practice.

8. Writing of the teaching script for each day's lesson during the pre-textbook phase.

Suggestions for Supplementary Material

In listing subject areas around which additional basic sentences may be formed to supplement those selected from early lessons in the

Courtesy Language Institute, University of Texas.

Guten Abend, gute Nacht. **German name-cards help the class get acquainted.**

textbook itself, the planning committee might consider a variety of subject areas. If teachers have slides, pictures of an appropriate size, miniature objects, models, etc., sentences based on many subject areas can easily be included. The following list, which is only suggestive, includes only those topics which could be introduced and realistically talked about in class without elaborate realia or visual aids:

1. Courtesy phrases. Formulas of greeting and leavetaking. The introduction of one's self and others. The exchange of addresses and telephone numbers.

2. Given names in the foreign language for the members of the class. This device, particularly appropriate at the junior-high level, provides excellent pronunciation practice. All of the pupils will take pride in pronouncing their own name and those of their friends correctly. The device also provides an opportunity for much useful practice with questions and answers about identification, and short dialogs of introduction. It is helpful to prepare name cards (folded 4 x 6 cards which will stand on the pupils' desks with each pupil's foreign language name printed in large letters on both sides of the card) to help both the teacher and the pupils remember the names.

3. Statements, questions, and commands having to do with classroom business. The inclusion of such sentences offers many possibilities for valuable and realistic practice with individual students briefly taking the role of teacher and directing the activities of their classmates. Some possibilities:

a. Checks of attendance and related inquiries about health.

b. Simple classroom commands: going to and coming from various parts of the room; giving, taking, lending, showing, telling, drawing on the blackboard, erasing, etc.

c. Problems of classroom ventilation and temperature: opening and closing windows and doors.

d. Checks on school supplies: whether the students do or do not have certain objects.

e. Talk about the daily or weekly schedule, with related talk about days of the week, dates, time of day.

4. Classroom "geography." Who sits next to whom (also in front of, behind, in the same row with, etc.); the description and location of objects in the classroom. This topic is a particularly appropriate one for work with prepositions.

5. Extensive work with numbers through simple problems in arithmetic. After a little practice individual students can take the role of teacher and set problems for their classmates.

6. Personal description and articles of clothing.

7. Members of the immediate family, names and ages of brothers and sisters.

8. The daily routine.

Teaching Techniques During the Aural-Oral Phase: Devices for Presentation and Practice

The Mimicry-Memorizing Presentation

THROUGH the mimicry-memorizing presentation of new material, the teacher can begin to establish habits of correct pronunciation, word order, grammatical agreement, and other elements of sentence structure. He can at the same time keep the pupils' performance under

his direct control and protect them from problems of premature variation and selection.

In the first presentation of material for mimicry-memorizing, the teacher's role in providing an acoustic model for the pupils is extremely important. Since *ear*-training must precede *mouth*-training, the teacher must be much more active, the pupils much more passive, during this first stage of exposure to the unfamiliar foreign language sounds.

The pupils' imitation of the teacher's model pronunciation is done chorally rather than individually. The practicing group consists of either the entire class—full-choral practice; half of the class—half-choral practice; or a single row or section of pupils—small group practice.

This variation in the size of the practicing group—from whole to half to row or section, progressing from larger to smaller numbers of practicing pupils—gives variety to the mimicry-memorizing exercises and assures ample listening experience as well as speaking practice for all the pupils. In the initial stages of practice the pupils speak with less embarrassment as members of a large group, and individual errors are less audible. As the pupils gain in confidence and accuracy, however, the progressively smaller size of the performing group enables them to hear themselves; and the teacher can locate errors and correct them immediately, repeating his model pronunciation of the difficult phrase, and calling for repetition by the entire class.

In directing the students' performance, the teacher calls for either single repetition (the students repeat the new phrase or sentence once, immediately after the teacher's model pronunciation) or double repetition (the students, after hearing the teacher's model, repeat the phrase or sentence two times in quick succession). Single repetition, which allows the students to perform with an immediately recent acoustic stimulus, is used for the first few pronunciations of any new phrase or sentence, and later in the practice whenever it is necessary to correct stubborn mistakes. After three or four single repetitions of a new phrase, the teacher calls for double repetition. This double repetition practice forces the student to remember, even if for only a few seconds, the sequence of syllables, the phrase accent, and the melody of the new sentence, and to repeat it under the stimulus of an imprinted mental memory—his own acoustic image. When the teacher is able to switch the form of response from single to double repetition, he doubles the amount of his pupils' talking experience with each new phrase or sentence.

During all full-choral single-repetition practice, and for some of the double repetitions with half-choral and small-group practice, the teacher repeats his model pronunciation along with the students in

order to give them confidence and to set an example of speaking loudly, clearly, and rapidly. Some teachers find it helpful to work out a set of hand gestures to indicate the various types of mimic-memory practice. For instance, one or two fingers can be raised to indicate whether single or double repetition is called for; and a hand gesture such as that used by a music conductor may be employed to have the pupils in the full chorus, half-chorus, or small group all start speaking together.

It is occasionally helpful to contrast sharply an incorrect and the correct pronunciation. But there is obvious danger in the teacher's producing a mistake, even for purposes of correction. In order to make it quite clear to all pupils that a particular pronunciation is wrong, some unmistakable signal for "wrongness" must be used.[1] Whenever this signal is used, the correction is always practiced with double repetition by the entire class; if one pupil has actually made a mistake, other pupils are likely to make the same mistake, and precautionary additional practice is needed.

If a new sentence is too long for auditory remembering at first presentation, it must be broken up and practiced by the technique of "building up." It is important, in breaking up a long sentence for the first presentation, to build up from the end, by meaningful parts of the sentence. In this way the parts presented separately correspond to the normal pause points in the sentence, and the important intonation at the end of the sentence is preserved throughout the building-up practice. Each of the separate meaningful parts is first pronounced by the teacher and then repeated by the class. After the entire sentence has been built up in this way, it is practiced with double repetitions. Example:

First presentation of the sentence "We have breakfast at six thirty in the morning."

1. ---------- in the morning.
2. ---------- at six thirty in the morning.
3. ---------- breakfast at six thirty in the morning.
4. ---------- We have breakfast at six thirty in the morning.

In breaking up a long sentence preparatory to presenting it by this technique, the teacher must be careful to divide it into meaningful parts only. For instance, the example above, "We have breakfast at six thirty in the morning," could be divided into parts as short as

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[1] One device is the following: when the teacher hears a mistake, he raises the left hand. At first he accompanies this gesture by saying, "I heard a mistake!" And, continuing to hold up his left hand, "I heard---------- It should be (raising his right hand) this:----------." The pupils will soon learn that what is accompanied by the raised left hand is to be avoided, not imitated. The quotation of a mistake with the raised left hand is always followed by the correct pronunciation with the right hand raised. In this way the teacher can call attention to the contrast between incorrect and correct with the least danger of confusing the pupils.

"morning, the morning, in the morning, six thirty in the morning." But it would not be possible to have simply "thirty in the morning" as a unit to be practiced separately.

Classroom Procedure: Presentation by the Teacher

The teacher pronounces the new phrase or sentence four or five times, clearly but not too slowly, walking around the room so that the pupils in all parts of the room can hear and see him easily.

If, as will often be the case, the new foreign language sentence is characterized by a pattern of rhythm and melody markedly different from that of a corresponding English utterance (if, for instance, a high-low, falling intonation is used in a "yes-no" question as opposed to the rising contour characteristic of English), the teacher may wish to mark the sentence melody on the blackboard as a guide to the pupils' accurate hearing and imitation. This can be done quickly with a series of dashes, one dash for each syllable, arranged in the characteristic pattern. For example, to represent the question "Do you speak English?" one might use marks such as _ _ _ — —. If certain syllables are significantly longer than others, this can be shown by longer dashes. The horizontal spacing of the marks can give an indication of the rhythmic pattern of the utterance. More prominent dashes can represent heavily stressed syllables. Of course such marks are intended to represent only the gross features of pitch, stress, and timing, but they can often be of great help to the students in their imitation of a new model sentence.

After the teacher has marked the rhythm and sentence-melody of the new utterance on the board, he then pronounces it several times himself, pointing to the marking on the blackboard as he does so, calling the pupils' attention to the overall pattern. In these several repetitions, as well as in all later performances by both students and teacher, the speed of the practiced sentence should be normal, and care must be taken to avoid distortion of the phrase accent and sentence melody. After the teacher has introduced the new sentence he calls for imitation by the class.

Types of Pupil Response

Full-choral response, single repetition. The teacher repeats his model pronunciation loudly, clearly, and at normal speed. The entire class imitates it as accurately as possible. This full-choral response should be made about eight times, and the teacher should move about the classroom to give all the pupils an opportunity to hear and see him as clearly as possible.

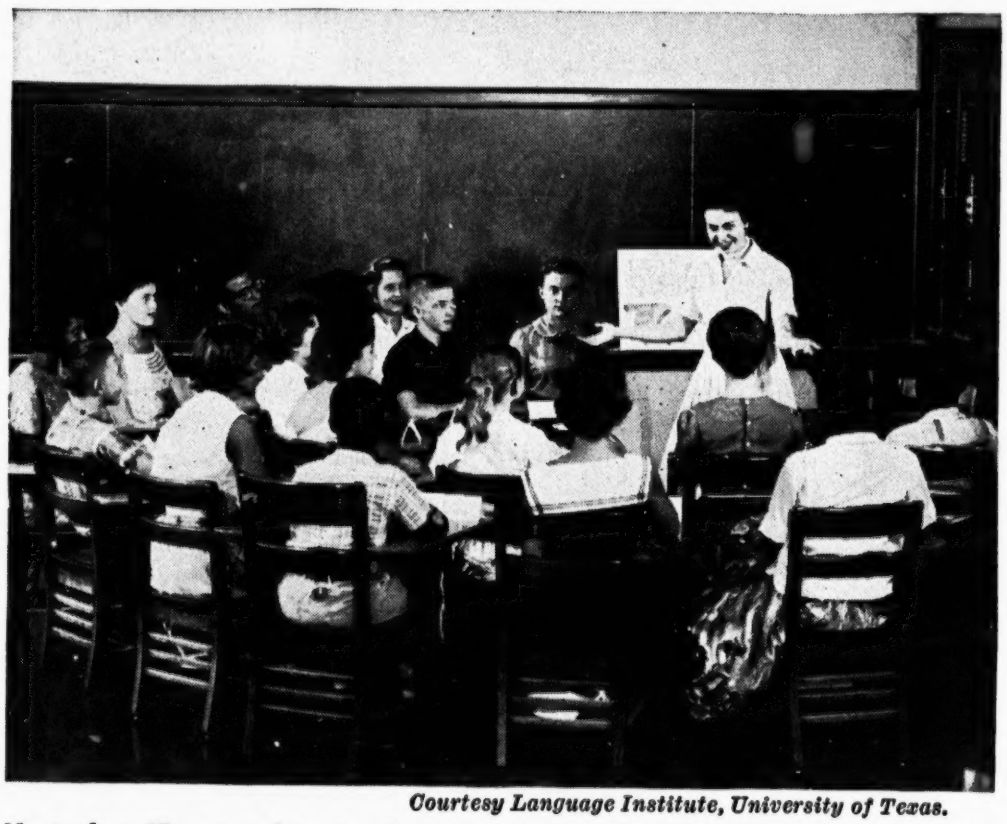
Courtesy Language Institute, University of Colorado.

Noch einmal! **The teacher calls for a second repetition.**

Full-choral response, double repetition. After the class has practiced giving a single repetition of the model pronunciation, the teacher calls for a second repetition by the class. He may use a hand signal to indicate that he is calling for double repetition, or may, at first, use the English "Do it again"; then, without explanation, but with the same facial expression and timing, the teacher uses the foreign language equivalent of "Again". Such double repetition of a new phrase or sentence is recited about eight times. The teacher moves about the classroom and reminds the practicing pupils of the sentence melody and syllable length.

Half-choral practice. One-half of the class responds to the teacher's model pronunciation; the other half monitors. The halves could be first the right and then the left halves of the class, with the teacher first on the right side and then on the left, moving from front to back along the sides of the room. He calls for four or five double repetitions with each half. Then the performing groups could be the front half and the back half of the class, with practice as before.

Small-group practice. The teacher calls for two or three double repetitions from each row of pupils, if the seating arrangement is traditional, or from each portion of the class if another arrange-



Courtesy Language Institute, University of Texas.

Ya todos. ¡En voz alta, por favor! **The teacher directs choral practice.**

ment is used. The teacher moves about the classroom, reminding the students of the melody and syllable-length structure from time to time. When he hears a mistake he stops the small-group practice to call for single or double repetition of the difficult phrase from the entire class.

Dialog Practice

During the mimicry-memorizing practice, the model for the students' performance is the recent acoustic stimulus of the teacher's model pronunciation. Following this mimicry-memory presentation, however, the practice of simple dialogs and question-answer sequences provides a transition from the recognition and imitation stages of foreign language experience to that of repetition, wherein the students' response is stimulated by an imprinted mental memory of the previously practiced phrases and sentences.

In the class practice of dialogs several forms are used, both to give variety to classroom procedure and to assure ample monitoring as well as speaking experience for all the pupils:

1. Teacher-Class (Class-Teacher). The teacher asks a question; part or all of the class gives the answer.

2. Teacher-Pupil (Pupil-Teacher). The question is directed to an individual pupil; the rest of the class monitors.
3. Pupil-Class. One pupil asks a question; the entire class or some portion of the class gives the answer; the teacher monitors.
4. Pupil-Pupil. An individual pupil asks a question; a second pupil answers; the class and the teacher monitor.

Types 1 and 2, T–Cl and T–P, should also be practiced with reversed roles; that is, with the class or the individual pupil taking the role of questioner in order to have practice with both parts of a dialog or question-answer sequence. Types 3 and 4, both of which are pupil-directed, add variety to the classroom procedure and give the teacher an opportunity to monitor group and individual responses. Type 4, P–P, practice may take the form of chain drill: a pupil in the extreme right row takes the A role in a dialog; the pupil at his left takes the B role. Then the second pupil becomes the questioner, the pupil to his left gives the answer, and so on to the extreme left row. This practice can be done with some or all of the sets of pupils sitting alongside one another. Chain drill often provides welcome change of pace to the practice of question-answer sequences, but to be effective it must be done rapidly and only after the questions and answers have been thoroughly practiced with group response. During the chain practice the teacher should listen for mispronunciations. At the end of each series of chain practice he may give a particular sentence with double repetitions to correct mistakes, to break monotony, to involve all the pupils in active speaking practice, and to check for rhythm and speed.

In the early stages of dialog practice, as indeed throughout the early weeks of the foreign language course, the emphasis is on accuracy rather than vocabulary expansion. The teacher should avoid forcing a pupil to produce a word or phrase not yet fully learned by imitation and repetition. Whenever a pupil hesitates, either to begin or to complete a sentence, the teacher does not go on to the next pupil, but quickly supplies a correct model for immediate imitation by the hesitating pupil. A fumbling, hesitant performance is bad, both for the fumbler himself and for the others in the class. When the unsure pupils are always required to produce a correct utterance in imitation of the teacher's model, they soon learn that fumbling will not exempt them from a full performance.

Realistic Exclusion

In both teacher-directed and pupil-directed practice of dialogs or question-answer sequences, it often needs to be decided whether the response is to be given by the entire class, some portion of the class,

or an individual pupil. This question is usually determined by the material itself. For instance, the importance of having question-answer practice only in a realistic situation would dictate that such sequences as "Q. My name's Mary. What's your name?—A. My name is John." be practiced by individuals only. The same restriction to practice by individuals would apply in the case of all questions, answers, and dialogs involving the use of the pronouns "I" and "you."

Some sequences, while suitable for group response, necessitate the realistic exclusion of a single pupil or a certain group of pupils from question-answer or dialog practice, since it would be both incorrect and confusing for the pupils to be answering, in the third person, questions about themselves. For example, in the choral practice of the sequence "Q. What's your friend's name?—A. My friend's name is John," the teacher would exclude from the practicing group the row or section of the class in which John himself is sitting. And, of course, group practice of such sequences as "Q. Are you an American boy?—A. Yes, I am. I'm an American boy." would exclude the girls.

In conducting class practice with questions which demand the realistic exclusion of some pupil or pupils from the answering group, the teacher should move around the room to stand beside the pupils about whom he is asking the question. He indicates to the pupils to whom he is referring by pointing. He asks the question, and indicates by gesture that the answering group is to be, for instance, the portion of the class or the row of pupils on the far side of the room.

Question-Answer Practice With Individuals

All of the material can and should be first introduced through the mimicry-memory presentation and thus practiced with full-choral, half-choral, row, etc., single and double repetitions. Nevertheless, many of the sentences, because they include the first person pronouns, can be realistically practiced in question-answer sequences only by individuals. This question-answer practice is first done teacher-pupil, then in the form of pupil-pupil dialog or chain practice.

Pupil-Pupil Chain Dialogs

The teacher should start the practice near where he is standing, and the chain should continue through four or five pupil recitations. Although the teacher may start the chain by directing a question to the first pupil, he should not include himself in the chain practice. The teacher stops the chain practice by saying "Thank you" to the last pupil reciting. Example:

T to P1: My name is ABC.[2] What's your name?
P1 to T: My name is ABC.
P1 to P2: My name is ABC. What's your name?
P2 to P1: My name is ABC.
P2 to P3: My name is ABC. What's your name?
P3 to P2: My name is ABC.
P3 to P4: My name is ABC. What's your name?
P4 to P3: My name is ABC.
T : Thank you.

The Reversed Role Device

During the practice of dialogs by the full class, portions of the class, or individual pupils, it is often necessary, for a variety of reasons, that the teacher change the pattern of T–P, T–Cl, or P–P practice and give the answer to a question himself. For instance, the teacher may wish to refresh the pupils' memory of the correct rhythm or melody pattern of a sentence. Or he may have noticed that a particular phrase is causing difficulty. He must then pronounce the model answer himself and call for double repetitions by the entire class.

This change in the question-answer pattern, from T–P, T–Cl, or P–P to a situation in which the teacher himself can give the answer to a question can be accomplished smoothly through a device called the reversed role. The teacher interrupts the student practice by saying (in English at first, and later in the foreign language), "Please ask me that question." The pupil or group of pupils then asks the question, which is answered by the teacher himself, supplying a new model for immediate imitation by the entire class.

Suppose, for example, that the practice dialog is the following:

Q. Is your friend here?
A. No, he isn't. He isn't here. He's in New York.

As this dialog is being practiced with the teacher asking the question and a single row of pupils giving the answer, the teacher notices that students are not pronouncing the words "isn't" and "New York" with the correct contrastive melody. To correct this mistake, he uses the reversed role device. Example:

T. Is your friend here?
R. No, he isn't. He isn't here. He's in New York.
T. Please ask me that question.
R. Is your friend here?
T. No, he isn't. He *isn't* here. He's in *New York*.

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[2] "ABC" is used here to indicate that each pupil is to supply his own name.

The teacher then calls the students' attention to the correct sentence melody, repeats the model, and calls for double repetitions by the entire class. Such reversal of roles, immediately followed by choral practice, is particularly useful if the teacher finds that the students are unsure of the practice sentences when they are called upon individually to recite.

But even if the practice is progressing smoothly and accurately, the teacher may wish to use the device of the reversed role for other pedagogically sound purposes. After he has conducted two or three practices of a dialog with individual pupils, or after two or three pairs of pupils have recited a dialog as P–P practice, the teacher may use the reversed role device to change the order of practice. He suddenly instructs one of the pupils: "Please ask me that question." He answers; then he asks the question himself, calling for an answer from a pupil in a different part of the room or from the entire class. Such frequent change of pace helps avoid monotony and keeps all the pupils alert even when other individual pupils are practicing.

Similarly, when a dialog is being practiced as a pupil-pupil chain, a sudden reversal of roles after which the teacher starts the chain again in another part of the room forces the pupils to pay attention to the practice.

The teacher must use a variety of devices to call for different kinds of responses, and must make an effort to call for the responses from the pupils in an unpredictable order. There is a danger that the teacher may fall into the habit of mechanically calling on the pupils in a particular predictable order, or that chain practice may be continued so long that pupils in another part of the room know that they will not be called on in the immediate future. Either of these mistakes must be avoided, so that every pupil feels that he may be called on next, or that a chain practice may be suddenly shifted to include him.

The use of the reversed role device to interrupt and change the order of question-answer chain practice can be illustrated as follows:

P1 addressing P2: *My* name is ABC. What's *your* name?
P2 answering P1: My name is ABC.
P2 addressing P3: *My* name is ABC. What's *your* name?

After this practice has continued through 5 or 6 pupil recitations, the teacher interrupts, addressing the pupil who has just recited:

T addressing P6: Please ask me that question.
P6 addressing T: *My* name is ABC. What's *your* name?
T answering P6: My name is ABC.

The teacher then turns to a pupil sitting at the end of a row in another section of the room, and starts the chain practice again:

T. *My* name is ABC. What's *your* name?

The same technique of reversing the roles in a dialog by calling upon the students to produce the question rather than the answer, is useful when the teacher wishes to introduce new material for practice or to combine parts of previously learned sequences into a new, longer dialog.

After a given question-answer sequence has been well practiced by different groups of pupils and by individuals, the teacher reverses the roles in the dialog by saying, "Please ask me." The pupil or group of pupils asks the question as before, but the teacher in replying expands on the original answer, introducing the new word or phrase. Often the teacher has the pupil or group of pupils keep the role of questioner through several practices of the expanded dialog, to give the students ample practice in listening to the new phrase in a realistic context before it is presented for group practice. The following example illustrates the introduction of the new sentence, "I don't know":

First the teacher reviews questions about ages from the previous lessons:

T. How old are you?
P. I'm thirteen.

The teacher then questions a pupil about another pupil's age. If necessary, he permits a whispered inquiry:

T. How old is John?
P1. He's fourteen.

Then the teacher reverses the roles and calls for the question to be addressed to him:

T. Please ask me: How old is Frank?
P1. How old is Frank?
T. I don't know. How old are you, Frank?
P2. I'm thirteen.
T. Frank is thirteen.

This dialog is practiced six to eight times as P–T, with various pupils asking the first question and the teacher giving the answer, before the new sentence "I don't know" is presented for choral practice by the entire class.

The reversed role device is used to develop longer dialogs by combining in one answer two or more sentences from previously practiced short question-answer sequences. In the following practice, the students are instructed to ask the teacher various questions from previously learned dialogs. When a pupil asks a question requiring a negative answer, the teacher replies with the expanded answer form. Example:

T. Do you have a French name?
P. No, I don't.
T. Please ask me that question.
P. Do you have a French name?
T. No, I don't. I don't have a French name, but I have an English name.

In some elementary-school and junior-high classes it is thought wise to insist on the use of the "familiar" or "intimate" second-person pronouns in all teacher-pupil and pupil-pupil dialogs. In these special situations, caution is called for in applying the reversed role device, since the pronoun and verb forms appropriate in many T-P or P-P question-answer sequences would not be appropriate in pupil-teacher questions.

Eliciting Longer Answers

In some cases, as soon as the teacher is receiving fluent and accurate responses to a question, he modifies the practice in some way so that the pupils must give a somewhat longer or more complex answer. He may elicit a longer statement from a pupil by instructing him to give both a short and full answer to a question. Or, changing the pattern of the answer himself by using the reversed role device, he may combine into one statement parts or wholes of several previously practiced dialogs.

Such variations avoid monotony without sacrificing practice, and, more importantly, they make it possible to keep alive old vocabulary items and sentence patterns at the same time that new ones are being introduced. The expansion and combination of familiar sentence parts to form new, longer statements also serves the very useful purpose of gradually increasing the pupils' memory span in the foreign language as they become accustomed to producing and responding to increasingly longer stretches of meaningful, well-understood speech.

Three techniques are the following: The first, applicable particularly to the practice of yes-or-no question-answer sequences, involves the teacher's instructing the pupils to give two kinds of answers to the same question—first a full answer, and then a short answer—and finally to combine both the short and full answer forms into one longer statement. The full form, although longer, is essentially easier for the pupils, because it uses much the same vocabulary as the question, with only one grammatical change—from interrogative to declarative. The short form, on the other hand, often involves selection of pronouns by gender, and in many languages, special idioms. Nevertheless, despite its difficulties, it is so essential in natural conversation as to require a place in the elementary language course. Example:

The teacher holds up a student's book. He instructs a portion of the class to give a full answer to the question.

T. Is Paul's book dark green?
P. Yes, Paul's book is dark green.

The teacher calls for a short answer.

T. Is Paul's book dark green?
P. Yes, it is.

The teacher calls for a combined short and full answer.

T. Is Paul's book dark green?
P. Yes, it is. Paul's book is dark green.

If the "yes-or-no" question requires a negative answer, a further expansion is possible. The teacher calls first for a full answer, then a short answer, then a combined answer with correction. Example:

The teacher holds up a light green book. He first calls for a full answer.

T. Is Mary's book dark green?
P. No, Mary's book isn't dark green.

The teacher calls for a short answer.

T. Is Mary's book dark green?
P. No, it isn't.

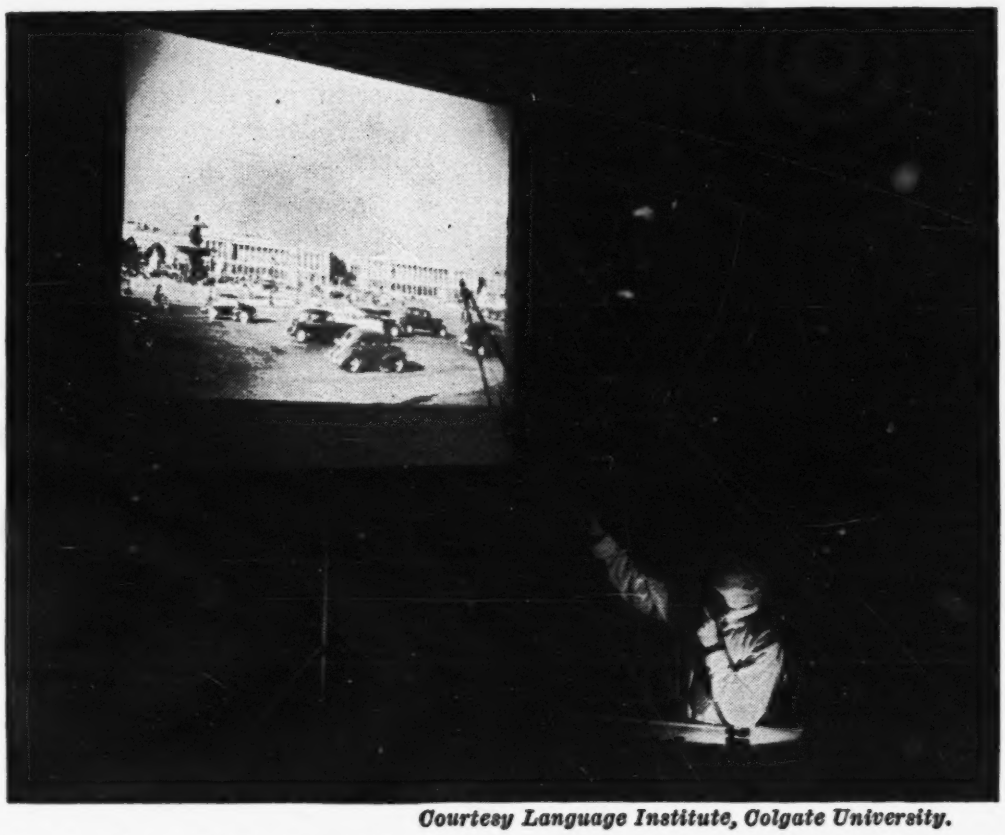
He calls for a combined answer with a correction.

T. Is Mary's book dark green?
P. No, it isn't. Mary's book isn't dark green. It's light green.

A second technique for eliciting longer answers involves the use of the reversed role device. After some teacher-class and teacher-pupil practice with the original question-answer sequence, the teacher asks an individual pupil to ask him the question. He answers the question giving an expanded answer and then drills the class on the new answer before returning to the T–Cl, T–P dialog practice. Example:

T. At what time does the English class begin?
Cl. It begins at nine o'clock.
T. Please ask me that question.
P. At what time does the English class begin?
T. It usually begins at nine o'clock but sometimes it begins at eleven o'clock.

A third technique for eliciting longer answers involves the teacher's calling for descriptions of persons, objects, or processes which allow the students to combine in one short speech sentences which have been previously practiced as separate utterances in their dialogs.



Courtesy Language Institute, Colgate University.

Sur la Place de la Concorde . . . **Basic sentences in a situational context.**

The teacher should of course give a model description. At first the pupils may need prompting; but after a little practice, the request "Please tell us about ---------." should elicit a sequence of three or more descriptive statements.

Pattern Drill

After a basic sentence has been practiced through mimicry-memorizing, elicited as the answer to questions, and incorporated into a short dialog, the teacher may wish to give further drill on the structure of the sentence itself by using it as the basis for an exercise in patterned substitution. In such exercises, often called pattern practice, the teacher elicits successive variations on the basic sentence by giving clues in the foreign language—words or phrases which are to be substituted in the frame of the total utterance. Pattern drills are valuable in developing the students' automatic control of basic structures, and, as the foreign language course progresses, they can constitute an increasingly important part of the oral class practice. However, since pattern practice forces a certain amount of elemen-

tary language analysis—the identification of separate words as such and the conscious manipulation of the variables in the pattern—only very simple drills in patterned substitution should be used during the initial weeks of aural-oral work. The majority of the practice exercises should involve the repetition of integral utterances in a situational context.

In conducting pattern drill, the teacher pronounces the model basic sentence which is repeated chorally by the class. He then pronounces the cues for the successive substitutions, or variations, and the complete utterances are pronounced by the class. Example:

> Choral exercises to make automatic the pattern "I don't have any --------":
>
> T. I don't have any pencils.
> Cl. I don't have any pencils.
> T. Ink.
> Cl. I don't have any ink.
> T. Notebooks.
> Cl. I don't have any notebooks.
> (and so on)

The construction of pattern drills requires considerable care. We must remember that the early stages of practice on any new grammatical structure should be designed to give habit-forming practice in performing correctly. Pattern drills which require the pupils to choose one response from several grammatical forms—forms of the definite article, adjective, or verb, for instance—are, in a sense, informal tests of the mastery of these points. Such exercises certainly have their place in the materials, but they should be recognized as tests rather than practice exercises. These would be used only after extensive drill work in which the complete new grammatical structure is either supplied in the cue or embedded in the invariable part of the pattern.

Nonverbal Cues

The techniques for conducting oral practice which have been discussed so far have been chiefly directed toward the formation of the first three kinds of language learning habits—habits of recognition, imitation, and repetition. The stimuli which elicited the various student responses have been verbal cues given by the teacher: phrases or sentences to be imitated, and questions to be answered using the same words as those used in the question.

In bridging the gap between the stages of imitation and repetition on the one hand, and variation and selection on the other, the use of nonverbal cues plays an important role. When a nonverbal cue, such

as the showing of an actual object, serves as the stimulus to the pupils' answer, their response is dominated more by what they see than by what they have just heard spoken by the teacher. The thing itself, rather than its name, serves as a triggering action in the pupils' memory, evoking a realistic selection from a limited number of possible verbal responses.

Several factors govern the use of objects or other visual aids as nonverbal cues. Practical considerations demand, for instance, that any object used in class should be small enough to be handled easily, but large enough to be clearly visible to the students even in the back of the classroom. Most important, however, is the point that the specific use of any teaching aid must be very carefully planned. If the exercise is directed toward the imitation, repetition, or variation stages of practice, the nonverbal cues should be chosen so that each will suggest to the students one and only one response. If, on the other hand, the exercise is intended to give practice in selection, the nonverbal cue should be a stimulus to a variety of responses within the limits of the pupils' store of well-learned phrases and sentences.

Meaning Without Translation

Perhaps the most obvious use of objects as teaching aids, but one limited to the recognition stage of practice, which precedes mimicry-memorizing, is as cues to the meaning of a new lexical item. When a new word is to be presented for the first time the teacher shows the object to the class as he introduces its name.

Sometimes the teacher presents the new item in a slightly more elaborate framework by building up to its introduction through a teacher-class or teacher-pupil dialog. Example:

> The teacher shows a bookbag to the class, and, as he has done in previous lessons, asks them to guess what he has in the bag. After pens, pencils, etc., have been named, the teacher asks the class:
>
> T. What else do I have in the bag?
> P. I don't know.
> T. I have some paper in the bag. Do you know that word "paper"?
>
> If no pupil thinks of saying "Please show us," the teacher asks if they would like to see "paper." If necessary, he suggests that the pupils ask him to show them "paper."
>
> P. Please show us.
> T. (holding several sheets of paper) This is some paper.
> (holding one sheet) This is a piece of paper.
>
> Then the teacher calls for choral practice of the new sentence, "This is a piece of paper."

Courtesy Language Institute, University of Texas.

Tengo una revista de Cuba. **Objects provide realistic cues to various student responses.**

Reinforcement of Already Learned Meanings

After new material has been introduced and practiced through mimicry-memorizing presentation, teaching aids can be used as nonverbal cues to reinforce the pupils' memory of the already practiced phrase or sentence. The following examples illustrate the use of nonverbal cues during the repetition stage of practice:

> Choral exercises for realistic practice of the pattern "I have a ____ and a _____." First the teacher, and then the pupils actually hold up and display the two objects named in the practice sentences.
>
> T. I have a book and a notebook.
> Cl. I have a book and a notebook.
> T. I have a notebook and a pencil.
> Cl. I have a notebook and a pencil.
> (and so on)

Grammatical Drill With Practice in Variation

When the practice of a given structure has progressed to the point of allowing some variation in the pattern, the showing of different

combinations of objects can provide realistic cues to various student responses. In the following exercises, designed to drill the definite and indefinite articles, the students receive saturation practice of the basic pattern, but their attention is distracted from the pattern itself as they must listen for and respond to the variations in the teacher's directions. Example:

> The teacher places a French book, an English book, two notebooks, and a pencil on his desk. The pupils are instructed to do likewise. After choral practice of "I have a French book, an English book, two notebooks, and a pencil," with the pupils actually touching the named objects on their desks, there is a series of teacher-pupil requests. The teacher walks around the room asking individual pupils to give him the various objects. He accepts and holds each object briefly.
>
> T. Please give me the French book.
> Please give me the pencil.
> Please give me the notebooks.
> Please give me the two books.
>
> After considerable practice as teacher-pupil requests, the exercise is continued as pupil-pupil chain practice.

Classroom Games

Particularly with junior high school groups, games can often be adapted for use in class as devices for practice and review. A game which the pupils enjoy provides variety and a change of pace to the regular classroom procedure and can, at the same time, give saturation practice of useful language patterns. Only the teacher can judge, at any given moment, the advisability of introducing a short foreign language game to disguise or give variety to the practice. Certainly the acceptability of such devices varies according to the age and maturity of the pupils, and games must be used cautiously, if at all, in senior high school classes. But if the games are closely coordinated with the regular classwork, even younger pupils will realize that they are not simply used "for fun," and that they are an extension of the business at hand.

However, many games which are suitable for foreign language clubs or other such informal gatherings are not suitable for use in a beginning class, when the teacher must cope with the problems of a crowded classroom as well as a crowded time schedule, and most games must be either adapted or specifically designed to meet the special requirements of the foreign language classroom.

The most important point to be considered in the planning of a game as part of the work of a class hour is its relationship to the materials

of the day's lesson. The game should be planned so that the pupils' response is closely correlated to the actual classwork, either as further practice and reinforcement of material just presented, or as review.

Classroom games should be as simple as possible. The instructions and directions necessary to start a complicated game detract from its change-of-pace value and take up time. Another consideration is that the game should be designed so that all the pupils in the class can take part in it, either as speakers—answering or asking questions—or as monitors, with responsibility and motivation to listen carefully.

Most classroom games are effective only if played for a very few minutes of any single class hour. And, of course, if the game requires that one or more pupils be chosen to take some special part in the game, the teacher must, in selecting the pupils, be careful to avoid favoritism to individual pupils.

Many kinds of guessing games can easily be adapted for classroom use with younger students. At first the teacher selects some object, word, color, number, etc., to be guessed by the pupils, who guess in turn or when called upon. The teacher specifies the formula for the guessing sentence so that it will give practice in some current or recently studied question pattern: "Is it on Warren's desk?" or, "Do you see an old blue notebook?" Or, as a variation, one pupil may be named to choose an object, concealing his choice from the teacher, but showing it to the class so that all the pupils will know the right answer. As the teacher guesses, the pupils must listen and answer in turn or in chorus according to some formula specified by the teacher: "No, it isn't Barbara," or "No, Archibald doesn't have the science book," etc.

Guessing Game With Foreign Language Names. The following game provides for practice of patterns "Is it . . .?", "Yes, it is.", "No, it isn't." The teacher writes the foreign language name of one of the pupils on a card in large letters. He explains to the class what he is doing, but does not tell which name it is or allow it to be seen. He explains that it is the name of a pupil in a particular row, and then calls upon various pupils in a neighboring row to guess which name it is. As soon as the correct guess is made, the pupil who has guessed correctly comes to the teacher's desk and is allowed to watch the next round. For the next round, the teacher writes the name of a pupil in another row. As before, the pupils in a neighboring row guess, but this time it is the previous round's winner who answers: "No, it isn't. It isn't XYZ's name" or "Yes, it is. It's ABC's name", just as the teacher had done in the previous round.

The "I See Something" Game, Version 1. A pupil is named to select some object which he sees in the room, without telling what it is. Other pupils ask him questions and identify the object. The first pupil must answer all their questions truthfully, with full answers. For the first few rounds, the teacher asks the questions. After that, other pupils do the questioning. Example:

Pupil:	I see something.
Other pupils:	Is it something in this room?
	Is it something blue?
	Is it something dark blue?
	Is it a pencil?
	(and so on)

The "I See Something" Game, Version 2. This is the same as version one, except that one pupil is chosen to be the questioner. He leaves the room briefly, and the class decides the object to be guessed. The pupil returns to the room and asks questions to determine which object was selected. Since everyone in the class knows the answer, the pupils answer the questioner in turn. The teacher instructs the pupils to give full answers, and adds a fuller statement himself when necessary, such as "No, it isn't a desk. It isn't any desk in this room."

The "I See Something" Game, Version 3. The teacher selects some object in the classroom, and the pupils try to guess it. But in this version of the game the teacher gives the pupils short descriptive statements about the object as "clues." Example:

T. I see something.
It is in this classroom.
It is brown.
It is near the blackboard.
It has books on it.
What is it?

If a pupil thinks that he has guessed the object, he may volunteer a question:

P. Is it your desk?
T. Yes, it is my desk.

What Time Is It?—Guessing Game With a Practice Clock. The teacher turns the face of a practice clock toward him and manipulates the hands so that the class cannot see the time. He then asks: "What time is it?" and the pupils guess individually: "Is it nine o'clock?" "Is it ten thirty?" etc. To each wrong guess, the teacher replies, "No, it isn't nine o'clock," etc. When a pupil guesses the correct time, the teacher shows the face of the clock, saying, "Yes, it's . . ."

The pupil who guessed correctly may then come up and move the hands of the practice clock for another game. In the earlier stages of practice with telling time, the game may be limited to even hours or half hours.

Variations of the concealed object games described here can be devised by the teacher to give practice in many different sentence patterns. These games should be used as review after the question-and-answer patterns have been well learned by the pupils.

Do You Have a Book and a Pencil? The pupils are instructed to have on their desks four objects, such as a book, a notebook, a pencil, and a pen. Then each pupil is to select and hold out of sight any two of the four objects. The teacher asks individual pupils:

T. Do you have a book and a pencil?

If the teacher happens to guess correctly, the answer is:

P. Yes, I do. I have a book and a pencil.

If the guess is not correct (as will usually be the case), the answer is:

P. No, I don't. I don't have a book and a pencil. I have a book and a notebook.

As he answers, the pupil is to display the objects named. After this game has been played several times T–P, individual pupils may take the teacher's role in questioning other pupils.

How Many Pencils? (practice of the foreign language equivalent of "there are, there is") The teacher shows four pencils, then puts both hands behind his back, out of sight of the class, and asks:

T. Are there any pencils in my right/left hand, ABC?

The pupils guess when called on:

P. There are three pencils in your right hand.

After each guess, the teacher displays the hand asked about and says:

T. Yes, there are. There are three pencils in my right hand. The other one is in my left hand.
(or)
No, there aren't. There are only two pencils in my right hand. The other two are in my left hand.
(and so on)

After some practice with this game, individual pupils may take the teacher's role while others do the guessing.

Where Is the Book? (practice of numbers, days of the week, months of the year, etc.) After one of the pupils has seen some distinctive

object—a book of unusual color, for instance—he leaves the room briefly or hides his eyes while a second pupil places the object in some easy-to-find location. When the class is ready the first pupil begins to walk around the room looking for the book, while the rest of the class act as time keepers by counting until the book is found. This counting is done by "counting off": the first pupil in a row says "one"; the second, "two"; etc. The counting should be done quickly in order to reach as high a number as possible before the object is located.

As a variation of this game, the pupils at their desks can name times of day instead of numbers, "keeping time" by saying in turn "one o'clock," "two o'clock," etc. After the object has been located, the teacher can report the time that was needed to find it—"ten hours," "twelve hours," etc. Or the pupils can "keep time" by naming days of the week: "Sunday, Monday, Tuesday . . . . The score would then be in these terms: "two weeks and three days." A further variation would be for the pupils at their desks to "count off" by naming months. The time necessary for a pupil to locate an object would be reported as "one year and three months," "two years," etc.

Assignment of Homework

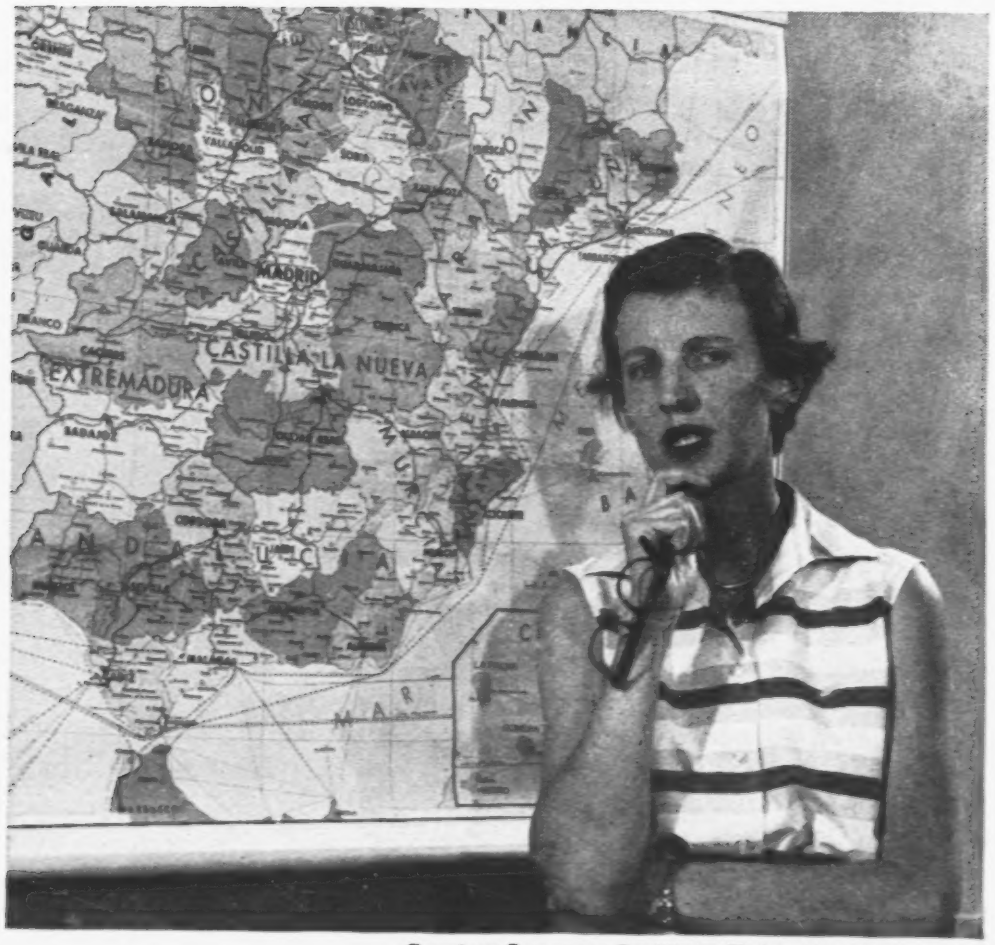
IN PLANNING an extensive pre-textbook, pre-reading phase of foreign language instruction, the teacher must face the question of homework. If the students are not to read or write in the foreign language, what can they be assigned for outside-of-class preparation? It is obvious that they must be assigned something. Their foreign language study habits will be formed during the first weeks of the course, along with their habits of pronunciation. It is important therefore that the students soon come to realize that learning a foreign language is a serious business. On the other hand, there is a very real danger that beginning students will practice mistakes—develop bad foreign language habits—if, during the initial stages, they are prematurely encouraged to practice without a model. During class recitation, any mistake in pronunciation or grammatical structure—that is, any beginning of a bad habit—can be detected by the teacher, and the correct foreign language pattern can be immediately substituted. During home study, however, this immediate remedial correction is not possible. Throughout the early part of the beginning foreign language course, the teacher must make every effort to see that the students are never encouraged to practice outside the class a foreign language pattern which has only recently been introduced, or is yet

imperfectly or insecurely learned. In the beginning stages, the new foreign language patterns must be established in class, under the immediate guidance of the teacher.

What, then, can be assigned for out-of-class practice? Only those sentences which the students already know—material whose pronunciation and structure, including the important characteristic patterns of rhythm and intonation, are firmly and accurately established. Once a short sequence (for instance, a brief dialog consisting of two or three exchanges of questions and answers) has been mastered orally in class, it becomes available as material for out-of-class practice. An appropriate assignment might be for the students to practice reciting the dialog aloud 15 or 20 times. In class on the following day, the teacher can quickly check the pupils' performance by calling for individual as well as choral recitations.

Some schools make recordings of the model sentences and dialogs available to the students for their use at home. (Almost all students have access to a record-player, either in their own homes or in the homes of their friends.) The teacher can have the basic sentences recorded on tape, and then have them duplicated on inexpensive discs—commercial recording companies often reproduce such recordings at a small cost. Or the teacher may decide to base some portion of the early aural-oral work on a set of recordings which is available commercially. The school then purchases a number of sets of the material, and the discs are lent to the students, perhaps through the school library. Even when such recorded material is available for the students' home use, however, the teacher must be sure that it is assigned for practice only after it has been very thoroughly drilled in class.

What can be assigned during the very first days of the course? Before the students have had time for sufficient guided practice to build up even a small repertory of firmly learned foreign language sentences which can safely be assigned for home practice, it is probably best to limit their homework to assignments of a cultural nature in English. Presumably, during the first class meeting, the teacher will give the students some orientation into the nature of language learning. Why, for instance, will they postpone reading and writing in the foreign language in the interest of intensive oral practice? If this has been done, an appropriate first assignment might consist of a series of questions about language learning which the students are to discuss with their parents or with other adults. Questions about their parents' foreign language experiences, or about the values of language study might be included. In view of the recent nation-wide interest shown in this topic, such questions might well evoke stimulating discussions around family supper tables.



Courtesy Language Institute, University of Texas.

A ver. ¿Dónde está Madrid? **Map of Spain helps make transition to printed materials.**

Other possibilities for worthwhile and "safe" homework assignments during the early days of the courses would be the investigation of topics about the language itself—by whom is it spoken, and where? what, if any, are the major dialect differences? what master works of literature have been written in the language? Or the students might be assigned investigations about the country in which the language is spoken, its products, something of its history, and its contributions to art, and music. Such assignments in English could quickly be checked at the beginning of the class period.

The filling-in of outline maps is another type of early exercise. The students can be given mimeographed copies of outline maps. Following a numbered key provided by the teacher, they can fill in the maps with the foreign language names of regions, or rivers, or cities, or birthplaces of famous men. This copying of the foreign

spellings can be a valuable readiness-for-writing exercise through which the students develop habits of accuracy and respect for the accents or other diacritical marks which characterize the writing system.

Measuring Achievement During the Aural-Oral Phase

AURAL-ORAL MASTERY often seems difficult to evaluate. Simple objective quizzes (for instance, true-false statements in the foreign language such as "six and two are nine," "this classroom has two doors," "today is Thursday") can be constructed to test the students' aural comprehension. Tape recordings of individual student performances can also be made at regular intervals during the pre-reading and pre-writing period. Language laboratory facilities can add greatly to the possibilities for regular, systematic checks on progress during the aural-oral period. When aural comprehension quizzes are administered in a language laboratory or laboratory-classroom equipped with individual earphones, there is no danger of certain students being penalized through the poor acoustic conditions of some section of the classroom, nor are the students tempted to ask for the repetition of difficult items. Laboratory equipment, even of the "listening post" type, can facilitate the recording of individual student performances during the regular class hour. While the class as a whole is kept profitably occupied listening to and repeating their practice materials, individual pupils can be called upon in turn to make a short recording at a machine which is kept on the teacher's desk.

Although it is necessary for the teacher to conduct informal day-to-day testing of achievement in order to evaluate the progress of students and to motivate regular practice among some, it is difficult to test the pupils in a systematic fashion. For one thing, if the aural-oral class practice is progressing well, it is moving rapidly, making it hard for the teacher to keep a record of individual student performances during the class period. Nevertheless, some checking is possible. During chain drill and the group recitation of dialogs, the teacher, freed momentarily from the responsibility of leading the oral practice, may move around the room and check on the performance of individuals. A student may be asked to lead the rest of the class in the practice of some well-memorized sequence, thus freeing the teacher to monitor the performance and listen for points that are causing difficulty.

One device for recording individual marks which has proved manageable even with large classes is the following. When the teacher prepares the teaching script for each day's lesson, he also prepares a

daily list of grading points. This list may provide a different set of three or four points of pronunciation or grammar for each day of the aural-oral phase. These points should be quite specific—the correct articulation of a single troublesome sound, the mastery of a certain intonation pattern; the correct recitation of a particular well-practiced dialog, the ability to ask a question about the location of an object in the classroom, the successful completion of the homework assignment, or any other similar item. The teacher then prepares a simple chart for each day's class (a mimeographed form would be convenient). Across the top of the chart he writes the three or four grading points selected for special attention on that particular day. Down the side of the chart he writes the names of the students. During the class recitation and practice, he tries to record a mark indicating the quality of each student's performance on each of the selected grading points, according to some simple marking system, such as on a scale from 1 to 3. Of course, the teacher will not always be able to hear each point during the course of the hour's practice. But if, after examining the charts covering several days' recitations, the teacher notices that the spaces beside the names of certain students are consistently blank, he will be alerted to the fact that those particular students should be given more attention.

If the teacher puts his chart of grading points on a clipboard, along with his copy of the teaching script, he will have it at hand as he moves about the classroom. The students will almost certainly be aware that some such record of their performance is being kept, and this usually has valuable side effects in encouraging participation. But the specific grading points for each day should not be announced before the end of the class hour, if at all.

The Transition to the Use of Printed Materials

WHEN, AT THE END of the exclusively aural-oral phase of the course, the students begin the practice of reading and writing in the foreign language, they should begin by reading and writing (copying) those identical sentences with which they are already thoroughly familiar. If the materials used as the basis of aural-oral practice during the pre-textbook period have closely paralleled those in the text itself, the students may simply begin by reading the dialogs or other selections provided in the early printed lessons. If, however,

the sentences presented in the initial lessons of the text have not already received intensive aural-oral practice, the teacher must bridge the gap of transition by supplying the students with mimeographed copies of their already-learned sentences and dialogs. This early practice in reading should at first be done chorally in groups of varying sizes such as those suggested for the mimicry-memorizing practice.

In some instances, the teacher may feel that it is wise to introduce reading gradually, perhaps beginning the process well before the time of transition to the use of the regular textbook, by distributing mimeographed copies of the dialogs or sentences which the students have mastered through aural-oral practice. Again, only the teacher can be the judge of the proper time to supplement the aural-oral work with printed materials. If the pre-textbook phase of instruction is planned to extend beyond four weeks, it is probable that older (eighth or ninth grade) pupils will need some printed materials as a memory aid. As the memory burden increases, students who feel that they need, but are not given, printed copies of the practice dialogs may resort to making their own notes, or to asking for outside help. Such student-made transcriptions, unorthodoxly spelled though they will be, probably do no real harm to future learning of the writing system, since they obviously lack authority and official sanction. If students receive the help of parents or friends, in the form of written versions of the practice dialogs, this can usually be detected at once in their use of a "spelling pronunciation"—the pronunciation of silent letters or the obvious anglicizations which result from a premature exposure to writing. Although such errors can be corrected in oral class practice as soon as they are noticed, they may well be indications to the teacher that the time has come to supplement the oral work judiciously with printed copies of some of the already learned material.

Early practice in writing the foreign language is similarly restricted to thoroughly familiar material. To the teacher, the forms of practice suggested here may seem absurdly simple. But the simpler the better, since the purpose is to form correct habits, not to develop skill in reasoning or guessing or in remembering rules. The simpler the successive phases which constitute a habit, the more readily that habit can be formed. Writing practice in the elementary stages is the beginning of habits of associating meanings with foreign language sentences, not a searching test of the pupil's ability to construct or create prose. In writing practice, as in oral practice, it should be made easy for the pupil to be right and difficult for him to make a mistake.

The simplest, but nevertheless one of the most beneficial, forms of writing practice is the exact copying (visual and manual memorizing) of well-selected typical sentences of which the student already has

thorough aural-oral control. Using some reliable model, such as a printed textbook or the teacher's writing on the blackboard, the pupil learns thoroughly each day the written form of a small number of sentences (one, two, three, but hardly more than five even at the end of the first year) which, through previous oral practice, he already speaks and understands well.

Although extensive early practice in mere copying may seem to be too unintellectual, such early concentration on exact reproduction aims at making correct writing habits as nearly automatic as possible. Until a learner can write a familiar word as a single act, not pausing to worry about its spelling, the habit is not yet well formed. As a matter of fact, the meaningful word group as a whole, not the single word, should become a one-act habit. Making writing automatic, and not a series of intellectual decisions, is the aim of elementary writing practice.

It is advisable to select, for writing-memorizing, sentences learned in some past lessons rather than from the lesson being practiced. The temptation to use writing practice as a substitute for complete oral practice should be avoided. Associating the written form of a sentence with an imperfect control of its correct oral form is likewise to be avoided. Before a sentence is assigned for writing-memorizing, the teacher must be sure that it has been thoroughly learned. This means that a sentence assigned for writing-memorizing is carefully reviewed and practiced orally to refresh the pupils' memories of the correct form and the meaning of the sentence. A convenient rule of thumb is to select writing practice material from the third to the fifth lesson earlier than the lesson being currently practiced orally.

The pupils can be instructed in writing-memorizing by classroom demonstrations. Under the teacher's supervision, they should copy several times the sentence or sentences to be learned. They should then be required to write the practice material without being able to see the model. Later, such writing-memorizing is a proper homework assignment.

The end of the period allotted to exclusively aural-oral work, however, by no means signals the end, or even a marked decrease, in the amount of audio-lingual practice of the foreign language. Throughout the course the emphasis on hearing and speaking practice continues to occupy the major part of the class time, but this practice is now supplemented by work with printed materials.

All of the devices used for oral class practice during the pre-reading stage should be continued after work in the regular textbook has begun—the initial presentation of new material through the mimicry-memorizing procedures, the drill through different types of questions and answers, the practice of short dialogs. The reverse of this pic-

Courtesy Language Institute, Louisiana State University.

Il pleure dans mon coeur comme il pleut sur la ville. **Audio-lingual practice continues throughout the course.**

ture, however, is not necessarily true: not all of the material, exercises, etc., in the book will be appropriate for use in a class which has had the benefit of an extended period of aural-oral instruction. Most teachers using an aural-oral approach will choose to omit all English-to-foreign language translation type exercises. Often teachers will choose to adapt certain exercises. Those designed for foreign language-to-English translation, for instance, instead of being translated, can often furnish valuable writing practice when used as exercises for copying. Example sentences in the grammatical section of individual lessons can become the basis for oral exercises in recombination; the students can be asked to form as many new sentences as possible by recombining the various structural elements of the original examples.

If the teacher examines each part of each lesson in the textbook to discover all the possible opportunities for oral practice, the aural-oral competency achieved during the pre-reading phase can be strengthened and increased throughout the year. Far from displacing the active use of the foreign language in the classroom, the introduction of printed material, when pupils have been properly prepared, opens the possibilities for far more varied and sophisticated forms of listening and speaking practice. In the initial stages, intensive aural-oral practice develops the fundamental foreign language habits which provide a basis for accurate reading; in the later stages of experience with the foreign language, extensive reading can and should provide the basis for increasingly free and natural oral expression.

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A concise discussion of what is involved in the learning of a second language in American classrooms.

COUNCIL OF CHIEF STATE SCHOOL OFFICERS. ***Purchase Guide for Programs in Science, Mathematics, Modern Foreign Languages.*** Boston: Ginn & Co., 1959. 336 p.

Contains, in addition to suggested equipment lists and specifications, discussions of the use of audio-visual equipment and materials in language instruction.

EPSTEIN, SAMUEL, *and* BERYL W. EPSTEIN. ***First Book of Words: Their Family Histories.*** New York: Franklin Watts, Inc., 1954. 62 p.

An introduction to linguistics on the junior-high level, valuable as background for class discussion of language learning.

GLEASON, HENRY ALLEN, JR. ***Introduction to Descriptive Linguistics.*** New York: Henry Holt & Co., 1955. 389 p.

An interesting and readable treatment of technical linguistics.

LADO, ROBERT. ***Linguistics Across Cultures: Applied Linguistics for Language Teachers.*** Ann Arbor, Michigan: University of Michigan Press, 1957. 141 p.

Second-language learning analyzed in terms of special problems of phonology, grammar, vocabulary, spelling, and cultural concepts.

Language Learning: A Journal of Applied Linguistics. Quarterly. Available from Language Learning, 1522 Rackham Building, Ann Arbor, Mich.

Deals chiefly with the teaching of English as a second language, but frequently contains valuable short articles describing new methods and materials for foreign language teaching.

NORTHEAST CONFERENCE ON THE TEACHING OF FOREIGN LANGUAGES. ***Reports of the Working Committees. 1958 Reports,*** Harry L. Levy. ed., 74 p. ***1959 Reports,*** Frederick D. Eddy. ed., 70 p. Available from Professor Nelson Brooks, Yale University, New Haven, Conn.

These reports deal with the teaching of grammar through pattern drill, the teaching of writing, testing, and other aspects of the instructional program in foreign languages.

STEVICK, EARL W. ***Helping People Learn English.*** Nashville, Tenn., Abingdon Press, 1957. 138 p.

Although intended for teachers of English as a second language, this brief manual contains many practical, classroom-tested suggestions for any language teacher using an aural-oral approach.

THOMPSON, MARY P., coordinator. *Beginning Audio-Lingual Materials.* A series of experimental units for teaching some basic sound and structure patterns to secondary school students in the first weeks of a beginning language course. Prepared under the provisions of The National Defense Education Act of 1958, Title VI—Language Development Program, as a cooperative project of the Glastonbury Public Schools, Glastonbury, Conn., and the United States Office of Education, Department of Health, Education, and Welfare, June 1959.

Four units each in French, German, Russian, and Spanish were provided for the 1959 summer Language Institutes, and a complete set was furnished each State education agency for duplication and distribution to local schools as desired.

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